

HOOD: THE MUSICAL

By Andy Brown & Steve Williamson

Copyright © 2017 by Andy Brown & Steve Williamson, All rights reserved.

ISBN: 978-1-61588-420-3

CAUTION: Professionals and amateurs are hereby warned that this Work is subject to a royalty. This Work is fully protected under the copyright laws of the United States of America and all countries with which the United States has reciprocal copyright relations, whether through bilateral or multilateral treaties or otherwise, and including, but not limited to, all countries covered by the Pan-American Copyright Convention, the Universal Copyright Convention and the Berne Convention.

RIGHTS RESERVED: All rights to this Work are strictly reserved, including professional and amateur stage performance rights. Also reserved are: motion picture, recitation, lecturing, public reading, radio broadcasting, television, video or sound recording, all forms of mechanical or electronic reproduction, such as CD-ROM, CD-I, DVD, information and storage retrieval systems and photocopying, and the rights of translation into non-English languages.

PERFORMANCE RIGHTS AND ROYALTY PAYMENTS: All amateur and stock performance rights to this Work are controlled exclusively by Brooklyn Publishers LLC. No amateur or stock production groups or individuals may perform this play without securing license and royalty arrangements in advance from Brooklyn Publishers LLC. Questions concerning other rights should be addressed to Brooklyn Publishers LLC. Royalty fees are subject to change without notice. Professional and stock fees will be set upon application in accordance with your producing circumstances. Any licensing requests and inquiries relating to amateur and stock (professional) performance rights should be addressed to Brooklyn Publishers LLC.

Royalty of the required amount must be paid, whether the play is presented for charity or profit and whether or not admission is charged.

AUTHOR CREDIT: All groups or individuals receiving permission to produce this Work must give the author(s) credit in any and all advertisement and publicity relating to the production of this Work. The author's billing must appear directly below the title on a separate line where no other written matter appears. The name of the author(s) must be at least 50% as large as the title of the Work. No person or entity may receive larger or more prominent credit than that which is given to the author(s).

PUBLISHER CREDIT: Whenever this Work is produced, all programs, advertisements, flyers or other printed material must include the following notice: ***Produced by special arrangement with Brooklyn Publishers LLC.***

COPYING: Any unauthorized copying of this Work or excerpts from this Work is strictly forbidden by law. No part of this Work may be reproduced, stored in a retrieval system, or transmitted in any form, by any means now known or yet to be invented, including photocopying or scanning, without prior permission from Brooklyn Publishers LLC.

BROOKLYN PUBLISHERS LLC
P.O. BOX 248 • CEDAR RAPIDS, IOWA 52406
TOLL FREE (888) 473-8521 • FAX (319) 368-8011

HOOD THE MUSICAL

By Andy Brown & Steve Williamson

SYNOPSIS: This classic retelling of Robin Hood will leave your audiences stunned. Between the sword fights, the phenomenal music (with nods to classic '80s rock), and a large cast with ensemble—this musical is sure to be a crowd pleaser!

ACT ONE: Women and children are being terrorized by Sir Guy of Gisborne, evil henchman to the Sheriff of Nottingham. When the women don't comply with Gisborne's orders, the soldiers ransack their village whilst making terrible threats at what hardships lie ahead. Out of fear for their lives, the women and children evacuate the village and set out to find their men—who are hidden in Sherwood Forest. Upon hearing of the villager's defiance, the Sheriff swears ultimate vengeance whilst fantasizing about his own ascent to the throne of England. Robin of Locksley happens upon the male villagers, now outlaws of Nottingham, while on his way through Sherwood Forest. Robin is particularly stirred to hear of the Sheriff's impending 'forced' marriage to his childhood sweetheart, Maid Marian, and vows to lead the Outlaws in a courageous attempt to restore order while in the process rescuing his true love from the Sheriff's clutches.

ACT TWO: After rescuing the women and children from the Sheriff's soldiers, Robin reunites the women with their Outlaw men. The Outlaws led by Robin set off to Nottingham to take back their freedom. Under the guise of beggars, they attend the Silver Arrow Show. When Robin wins the archery contest the Outlaws quickly find out that this was a trap set by the Sheriff and Gisborne. Pandemonium ensues with the Outlaws barely escaping the predicament alive. The Sheriff in a moment of utter rage announces that he and Marian will be married the following day. Robin and the Outlaws gatecrash the wedding and the Sheriff and Robin engage in a bitter sword fight to the death, at which Robin prevails. King Richard returns to restore order to his kingdom, leaving his people to rejoice in their newly found freedom from the tyrannical yet amusing Sheriff of Nottingham.

CAST OF CHARACTERS*(10 females, 9 males, 10-40 ensemble)*

ROBIN HOOD (m).....	All admirable qualities you can think of. Romantic lead character and strong leader. Must be agile and physical. <i>(65 lines)</i>
MAID MARIAN (f).....	Beautiful in every way, feisty, determined, emotional, sensitive, defiant, fiery. <i>(49 lines)</i>
SHERIFF OF NOTTINGHAM (m).....	Mean, moody, nutty, psychotic, deluded, funny, ambitious, uncompromising, wacky etc. Must be able to move well and have comedic qualities. Agile, physical and imposing. <i>(61 lines)</i>
SIR GUY OF GISBORNE (m).....	Mean, nasty, sinister, a bully but sheepish around the Sheriff. Strong physicality but can be small in statue. <i>(45 lines)</i>
LITTLE JOHN (m).....	A leader, big, strong, tough, hard as nails but with room for sensitivity. Agile and physical. Married to Mary. <i>(30 lines)</i>
MARY (f).....	A leader, tough, strong, uncompromising, decision-maker, firebrand. Married to Little John. <i>(17 lines)</i>
WILL SCARLET (m).....	Elusive, defiant, mystical, clever, and fiery. Married to Beth. <i>(19 lines)</i>
BETH (f).....	Emotional, kind, caring, sensitive, sincere. Married to Will Scarlet. <i>(7 lines)</i>

PATRICK FLANAGAN (m)	Irishman. Funny/witty sense of humour, tough. Irish accent. Married to Anne. (23 lines)
ANNE (f)	Tough, wary, a team player. Married to Patrick. (6 lines)
GIANT JIM (m)	Scotsman. Funny, small in stature, big hearted. Scottish accent. Married to Meg. (23 lines)
MEG (f)	Gentle, kind, pretty, motherly. Married to Giant Jim. (5 lines)
LETICIA (f)	Marian's Handmaiden. Never say die, supportive, loyal, strong, defiant, confident, deadpan fiery. (17 lines)
FRIAR TUCK (m)	Funny, defiant, likeable, fiery. (13 lines)
KING RICHARD (m)	Richard the Lion-Heart. Historical Figure. Kingly! (5 lines)

ENSEMBLE:

OUTLAWS (m)	A rabble, defiant, rowdy, fun loving. (2 group lines)
OUTLAW WIVES (f)	(Non-Speaking)
CHILD 1 (m/f)	Beth's child. (1 line)
CHILD 2 (m/f)	Beth's child. (1 line)
CHILD 3 (m/f)	Child of an Outlaw Wife. (1 line)
OUTLAW CHILDREN (m/f)	One to three children. (Non-Speaking)
CHILD 4 (m/f)	(2 lines)
CHILD 5 (m/f)	(1 line)
HEAD SOLDIER (m/f)	Leader of the Sheriff's Soldiers. Rough and tough. (1 line)
SCORER (m/f)	(2 lines)
BISHOP (m)	(3 lines)

THE FAHRENHEITS (f)	Four Fahrenheits. Part of an immensely talented quartet, akin to a modern all girl pop group. (<i>Non-Speaking</i>)
SERVANTS (f).....	Four Servants. Perform during "When I Am King". Dance ability needed. (<i>Non-Speaking.</i>)
KING RICHARD'S SOLDIERS (m/f).....	Two Soldiers. (<i>Non-Speaking.</i>)
SHERIFF'S SOLDIERS (m/f).....	Three to Seven Soldiers. Rough and tough. (<i>Non-Speaking.</i>)
RALPH (m).....	Archer in the Silver Arrow Competition. (<i>Non-Speaking.</i>)
HUGH (m)	Archer in the Silver Arrow Competition. (<i>Non-Speaking.</i>)
EDWARD (m)	Archer in the Silver Arrow Competition. (<i>Non-Speaking.</i>)
BOOKIE (m/f)	(<i>Non-Speaking.</i>)
MESSENGER (m/f).....	(<i>Non-Speaking.</i>)
MARIAN'S LADIES-IN-WAITING (f)	Two to four Ladies-in-waiting. (<i>Non-Speaking.</i>)
WEDDING GUESTS (m/f)	(<i>Non-Speaking.</i>)
PEASANTS (m/f)	(<i>Non-Speaking.</i>)

DURATION: 120 minutes

SETTING: England

TIME: 12th Century

MUSICAL SYNOPSIS**PROLOGUE****SONG #1: OVERTURE***INSTRUMENTAL***ACT ONE****SCENE 1: OUTLAW VILLAGE****SONG #2: LIONHEART***MARY, MEG, ANNE, BETH, ENSEMBLE CHORUS***SONG #3: AUTUMN RAIN***BETH, TWO CHILDREN***SCENE 2: SHERIFF'S CHAMBERS****SONG #4: HEARTS OF STONE***GISBORNE, SHERIFF***SONG #5: WHEN I AM KING***SHERIFF***SCENE 3: SHERWOOD FOREST AND OUTLAW'S CAMP****SONG #6: MIRACLES***BETH, MARY, MEG, ANNE, OUTLAW WIVES, OUTLAW CHILDREN***SONG #7: 'AVIN' A JOLLY OL' TIME***PATRICK, GIANT JIM, LITTLE JOHN, WILL SCARLET, OUTLAWS***SONG #8: ROBIN HOOD VS. JOHN LITTLE FIGHT***LITTLE JOHN, ROBIN HOOD, OUTLAWS***SONG #9: LIVING IN THE TREES***PATRICK, GIANT JIM, LITTLE JOHN, WILL SCARLET, OUTLAWS***SONG #10: MARIAN***ROBIN HOOD***SCENE 4: MAID MARIAN'S GARDEN****SONG #11: LEAVE US ALONE***GISBORNE, MARIAN, LETICIA, ROBIN HOOD, ENSEMBLE***SONG #12: ONE DREAM***MARIAN***SCENE 5: SHERIFF'S CHAMBERS****SONG #13: DEAD OR ALIVE***SHERIFF, MARIAN*

ACT TWO**SCENE 1: OUTLAW'S CAMP****SONG #14: FIGHT FOR THE RIGHT***ROBIN HOOD, OUTLAW ENSEMBLE***SONG #15: LIVING IN THE TREES (Reprise)***OUTLAWS***SONG #16: ONE STEP FORWARD, TWO STEPS BACK***FRIAR TUCK***SONG #17: THE FABLED ROBIN 'OOD***OUTLAWS***SONG #18: ONE STEP FORWARD, TWO STEPS BACK***FRIAR TUCK, OUTLAW ENSEMBLE***SCENE 2: NOTTINGHAM CASTLE GROUNDS – THE SILVER ARROW SHOW****SONG #19: IN NOTTINGHAM***FAHRENHEITS, SHERIFF***SONG #20: THE SILVER ARROW SHOW***FAHRENHEITS, SAXOPHONIST***SCENE 3: PRISON TOWER****SONG #21: SAVE ME***MARIAN, LETICIA***SONG #22: IF I HAVE YOU***ROBIN HOOD, MARIAN***SCENE 4: NOTTINGHAM CASTLE GROUNDS – WEDDING****SONG #23: NOW I AM KING***SHERIFF, ENSEMBLE***SONG #24: ROBIN HOOD vs. THE SHERIFF FIGHT***SHERIFF, ROBIN HOOD, GISBORNE, LITTLE JOHN, ENSEMBLE***SONG #25: IF I HAVE YOU (REPRISE)***ROBIN HOOD, MARIAN***SCENE 5: NOTTINGHAM CASTLE GROUNDS – WEDDING****SONG #26: RETURN OF THE LION HEART***ENSEMBLE***SONG #27: OUR HERO ROBIN HOOD***FULL COMPANY**(Except ROBIN, MARIAN, SHERIFF, GISBORNE, KING RICHARD)***SONG #28: FINALE***FULL COMPANY*

SET

Below are general descriptions of each setting. Embellish as you see fit.

Outlaw Village: Poor village.

Sheriff's Chambers: In Nottingham Castle, a very lavish room with a distinct royal flavor. Stage Properties: large throne and large table with lots of food.

Sherwood Forest: Forest. Free standing trees staggered upstage (needed to hide behind).

Outlaw's Camp: Same as Sherwood Forest. Add a wide piece of material (or similar) that can act as the river onstage.

Maid Marian's Garden: A large country garden outside of Maid Marian's large country house. Stage Properties: flowers.

Nottingham Castle Grounds: Grounds of Nottingham Castle.

The Silver Arrow Show: Large archery target USC. Vendors are buying and selling goods.

Wedding: Stage Properties: altar and flower arrangements.

Prison Tower: Morbid prison. Stage Properties: straw on floor with two blankets for beds.

PRODUCTION NOTES

Entrances and Exits: Originally staged for the theatre aisle to be a trail in and out of Sherwood Forest. If possible, this adds much dimension to your performance.

Sound Cues: The timing of cues is very important. Please adjust the cues in the script to what works best for your production. Additionally, the scene change tracks can be removed.

Fight scenes: The fight scenes involve quarterstaffs and swords. In some cases the sound of the weapons striking are included in the music. Safety should be observed with all fight scenes.

Sound Cues: A list of all sound cues can be found at the end of the script.

AUTHORS' NOTE

ROBIN HOOD, THE LEGEND. Well what can we say? Almost everybody in the world knows this story whether they have heard it from a relative, read it from a book or seen one of the many films that have been made. We couldn't resist having a go at it as a musical because as a story it just about has everything, the good the bad and the funny. We have taken a slightly different slant on the story. Historically the Sheriff of Nottingham was a henchman of King Richard's brother Prince John. Prince John tried to take the throne while King Richard was away on his crusade in the Holy Land. As a musical we felt that this story line was weak, so instead, and to make the Sheriff's part even better we have the Sheriff himself with designs on the throne, it works well for us. We hope that you agree. In the original story there are not many women present, this is obviously not good for a musical, so we have included some interesting additional parts for females. This makes the whole thing balance and work much better for the stage.

PROLOGUE

SOUND CUE #1: *Placed on loop/rpt as the audience takes their seats. House lights dim to darkness.*

SONG #1: OVERTURE

INSTRUMENTAL

SOUND CUE #2

NARRATOR: *(From offstage or backing track.)* It's the Twelfth Century. England, once a proud and honorable land is now held in the clutches of terror. Freedom of speech is a thing of the past. An evil force sweeps through the land, crushing everything in it's path.

England, where proud men once toiled the fertile land, is slowly dying, ravaged by ignorance and greed.

Can this evil be opposed? Many think not! Many, but not all. One man's belief is often not enough to change anything. But where that belief inspires others, there is hope.

There once lived such a man... his name, was Robin Hood".

ACT ONE, SCENE 1

SONG #2: LIONHEART

MARY, MEG, ANNE, BETH, ENSEMBLE CHORUS

SOUND CUE #3: *Cued immediately, no delay.*

AT RISE: *Curtains open on Outlaw's Village and stage is lit. WOMEN and CHILDREN are in a semi-circle (or similar) across the stage. WOMEN (except BETH, ANNE, MARY, and MEG) have quarterstaves that they use percussively in rhythm with the chorus. When BETH, ANNE, MARY and MEG sing, they step forward to DSC.*

ENSEMBLE:

LIONHEART, THE LIONHEART (*RPT x 10.*)

MARY:

WE'VE HEARD FIRST HAND FROM THE HOLY LAND,
A MATTER OF CONCERN,
KING RICHARD'S LEADING HIS CRUSADE.
WE PRAY HE WILL RETURN.

MEG:

FOR SINCE HE'S GONE, IT'S ALL GONE WRONG,
HIS KINGDOM'S TORN APART,
AND ONLY HE CAN SAVE US FOR HE IS
THE LIONHEART

ENSEMBLE:

LIONHEART, THE LIONHEART

MARY:

THE LIONHEART

ENSEMBLE:

LIONHEART, THE LIONHEART

MEG:

THE LIONHEART!

ENSEMBLE:

LIONHEART, THE LIONHEART

MARY and MEG:

THE LIONHEART.

ENSEMBLE:

LIONHEART, THE LIONHEART

ANNE:

SO YES, INDEED, IT'S HIM WE NEED
TO SAVE US FROM OUR FATE.
WE'RE PRAYING HE WILL SOON RETURN,
WE HOPE IT'S NOT TOO LATE.

BETH:

FOR IT IS SO THE ONE HERO
WHO DARES TO STAND APART
IS RICHARD, KING OF ENGLAND, FOR HE IS
THE LIONHEART!

ENSEMBLE:

LIONHEART, THE LIONHEART

ANNE:

THE LIONHEART.

ENSEMBLE:

LIONHEART, THE LIONHEART,

BETH:

THE LIONHEART!

ENSEMBLE:

LIONHEART, THE LIONHEART

BETH and ANNE:

THE LIONHEART

ENSEMBLE:

LIONHEART, THE LIONHEART

MARY and MEG:

IT'S NO USE US CALLING HE'S TOO FAR AWAY

BETH and ANNE:

THE SHERIFF GIVE'S THE ORDERS

BETH, ANNE, MARY and MEG:

AND WE DARE NOT DISOBEY

ENSEMBLE: (*Softly.*)

LIONHEART, THE LIONHEART

LIONHEART, THE LIONHEART (*Continued under soloists.*)

MARY and MEG:

THE LIONHEART

ANNE and BETH:

THE LIONHEART

MARY and MEG:

THE LIONHEART

THE LIONHEART

BETH and ANNE:

LIONHEART, LIVE FOREVER.

LIONHEART, LEAVE US NEVER.

LIONHEART, LEAD US ENDLESSLY.

MARY and MEG:

THE LIONHEART!

BETH and ANNE:

LIONHEART. STAVE THIS EVIL,

LIONHEART, SAVE THESE PEOPLE.

LIONHEART, SAY THAT WE'LL BE FREE.

BETH, ANNE, MARY and MEG:

LIONHEART, LIVE FOREVER.

LIONHEART, LEAVE US NEVER.

LIONHEART, LEAD US ENDLESSLY.

LIONHEART, STAVE THIS EVIL

LIONHEART, SAVE THESE PEOPLE

LIONHEART, SAY THAT WE'LL BE FREE.

End ENSEMBLE "Lionheart" chants.

MARY and MEG:

FOR SINCE HE'S GONE IT'S ALL GONE WRONG,

HIS KINGDOM'S TORN APART,

BETH and ANNE:

AND ONLY HE CAN SAVE US FOR HE IS

THE LIONHEART!

ALL:

LIONHEART!

SOUND CUE #4: *Cue immediately, no delay.*

At the sound several horses, ANNE runs to side stage and raises her hand over her eyes as if she is looking into the distance.

ANNE: *(Shouts.)* Quickly everyone, its Sir Guy of Gisborne!

WOMEN and CHILDREN disperse. CHILDREN begin to play together nervously, WOMEN turn to various tasks such as cleaning, washing & mending clothes, etc. GISBORNE leading the SOLDIERS (who are heavily armed) burst onto the stage. SOLDIERS guard all exits. CHILDREN huddle around the WOMEN. WOMEN, terrified, turn to face GISBORNE. GISBORNE circles the women like a vulture.

SOUND CUE #5: Low volume under dialogue.

GISBORNE: (*Intimidating to ANNE.*) Where are the men of your village, woman? The Sheriff of Nottingham demands to know their whereabouts... as they owe him taxes!

GISBORNE and SOLDIERS smile and chuckle in amusement.

MARY: (*Defiant.*) We do not have this extra money for taxes Sir Guy, that is why the men have disappeared! Why is the Sheriff making these unfair tax demands anyway? It's just not fair!

GISBORNE: (*Angrily interrupts, pulls a dagger.*) This is not a damn debate woman! The future is very bleak indeed for those who oppose his Lordship the Sheriff. (*Slowly and close to ANNE'S face.*) Do you understand? (*Beat.*) Now I ask you again woman, where are they damn you?

BETH: (*Throws herself at GISBORNE, drops to knees, begging.*) Please Sir Guy, we beg of you! We do not know where they are... If we did, we would surely tell you!

GISBORNE: (*Long look at BETH, then pushes her angrily.*) You lie woman!

BETH falls to the ground crying — some WOMEN comfort her.

GISBORNE: (*Turns to other WOMEN and CHILDREN. Slowly and loudly.*) You fools! If you continue to conceal the outlaws' whereabouts you too will face the same fate as they... (*Slow and sinister.*) Hanging!

WOMEN and CHILDREN gasp and recoil at the thought.

GISBORNE: *(Turns to SOLDIERS, grinning. Slow and sinister.)* Take their food! *(To WOMEN.)* Maybe when their children are starving, their memories will return... *(Menacingly chuckles under his breath.)*

WOMEN despair.

GISBORNE: *(Deliberately.)* I will return to this village one week from today, and... upon my return you'd better have an answer for me... *(Nastily.)* If however you have not, I will take one child from this village each time that you fail to give me the information that I require...

GISBORNE grabs BETH'S arm and puts his face close to hers, whilst pointing at CHILDREN.

GISBORNE: *(Bullying.)* ...now think about that! *(Sweeps his cape and exits US laughing loudly.)*

Fade out Sound Cue 5. SOLDIERS begin to collect the food sacks, as some WOMEN attempt to hold on to the food sacks. SOLDIERS forcefully take all food sacks and laugh as they exit. WOMEN hold their CHILDREN close.

MEG: *(Upset.)* My God! How could they do this to innocent women and children?

MARY: *(Anxious.)* Don't you see? The Sheriff and Gisborne are trying to take control of us for some reason...

ANNE: *(Puzzled.)* But where is Prince John? And why is he allowing this to happen?

MARY: *(Resolute.)* Come along now everybody! We cannot let Sir Guy break us, no matter how bad this gets we must stick together, there has to be an answer... *(Pauses. With leadership.)* Look, the time has come when we too will have to go into hiding and become outlaws ourselves, the men are camped near the great Sherwood oak, we'll have to try and find them! We can't stay and risk the children's safety!

WOMEN nod in agreement except BETH, who has wandered down stage.

SOUND CUE #6

BETH: *(Spoken. Depressed.)* I just don't know, only last autumn everything was so peaceful in the village, we even danced together in the rain... *(Looks up.)* we were so happy then... *(Starts to cry.)*

MARY crosses to BETH and puts her arm around her.

MARY: *(Spoken. Supportive.)* Come along Beth dear, we'll find a way, but you do understand why we must leave the village don't you?

BETH nods "yes" regrettably. MARY gives her a hug and looks up.

MARY: *(Spoken. To WOMEN.)* It looks like a storm is brewing up, hurry now everybody! *(Turns to BETH.)* We'll be leaving here very soon Beth, all right?

BETH nods "yes". WOMEN and CHILDREN (except MARY and BETH) exit swiftly. MARY exits slowly in a quiet and sombre mood. Spotlight up on BETH down stage.

SONG #3: AUTUMN RAIN

BETH, TWO CHILDREN

BETH: *(Singing.)*

FALL, MY AUTUMN RAIN,
WASH AWAY ALL THIS MADNESS,
KISS AWAY ALL MY SADNESS,
MAKE ME SMILE AGAIN.
I REMEMBER WHEN
TEARS WOULD FALL FOR A REASON,
NEVER FALL OUT OF SEASON,
MAKES ME WONDER HOW.

BETH: *(Continued.)*

I HAVE TO SAY IT'S NOT YOU.
YOU FEEL SO DIFFERENT NOW.
YOU SEEM SO DISTANT SOMEHOW.
I HARDLY KNOW YOUR NAME.
SOMETHING SO COLD IN THE AIR
TELLS ME IT'S NOT THE SAME.
COME HIDE THESE TEARS AUTUMN RAIN.
AUTUMN RAIN.

TELL ME, AUTUMN RAIN,
TELL ME SECRETS ABOUT YOU.
THERE'S NO LIFE HERE WITHOUT YOU.
OR IS THIS JUST A GAME?
THERE IS SO MUCH WRONG
IN THIS WORLD THAT WE LIVE IN,
SO MUCH PAIN, NO FORGIVING,
NO HUMANITY.

I'D LIKE TO THINK THAT SOMEWHERE
SOMEBODY WAITS FOR ME,
SOMEBODY WHO'LL SET ME FREE,
SOMEONE TO BREAK THESE CHAINS.
GIVE US ONE CHANCE AND WE'LL FIND
HOW LOVE CAN LIVE AGAIN.
COME TO ME, THEN, AUTUMN RAIN.
AUTUMN RAIN.

During the instrumental, CHILD 1 and CHILD 2 enter and she greets them USC. ALL move to DSC holding hands.

ALL:

I'D LIKE TO THINK THAT SOMEWHERE
SOMEBODY WAITS FOR ME,
SOMEBODY WHO'LL SET ME FREE,
SOMEONE TO BREAK THESE CHAINS.
GIVE US ONE CHANCE, AND WE'LL FIND
HOW LOVE CAN LIVE AGAIN.
COME TO ME THEN, AUTUMN RAIN.
AUTUMN RAIN.

Outro and improvised vocal line.

At the end of AUTUMN RAIN, BETH looks to the sky, then looks to CHILD 1 and CHILD 2, who are looking up at her. They huddle together as the thunder and rain sound effect closes the song. They can hold this position closing the scene or slowly exit US. Lights fade for scene change.

SOUND CUE #7: *Plays through scene change.*

ACT ONE, SCENE 2

AT START: *Lights up on the Sheriff's Chambers in Nottingham Castle. SHERIFF is sitting on a throne USC facing the audience. After music concludes, SFX: knock at door.*

SHERIFF: *(With authority.)* Enter.

GISBORNE enters. SHERIFF and GISBORNE cross down stage together.

SHERIFF: *(Smugly.)* Ah! Gisborne, what news have you of the protestors?

GISBORNE: *(Sheepish.)* Well, its not good news my Lord. The women of the village continue to conceal their whereabouts... are you really sure that Prince John would approve of these extra taxes...?

SHERIFF: *(Interrupts angrily; picks object and throws it across the room with a burst of vocal frustration.)* Prince John! Prince John! That's all I damn well hear! If he was any sort of an ally to King Richard, why do we continue to find him in Normandy recruiting armies to overthrow him, hmm? This Kingdom needs ruling with an iron fist, fear is the only language the vermin understand! *(Beat. Smugly.)* And Gisborne, pray tell me... Who is best equipped to rule this Kingdom... with a reign of fear? Hmm?

GISBORNE: *(Sheepishly.)* Well, hmm...

SHERIFF: *(Irritated.)* Me you idiot! Me! Me! Me! Prince John has had his chance and he's missed it!

GISBORNE: *(Sheepishly.)* But my lord—

SHERIFF: (*Angry.*) —Don't but me man! As from today things are going to change. Prince John is to know nothing of my intentions... do you hear?

GISBORNE: (*Sheepishly.*) But there are still the protesters sire...

SHERIFF: (*Sarcastically.*) Huh! Protesters, common peasants... a formidable enemy indeed! (*Pause.*) What measures have been taken in reply to the villager's defiance, Gisborne?

GISBORNE: (*Unsure.*) Well... I've taken their food...uhh...and threatened to take their children too!

SHERIFF: (*Delighted.*) Ha! Terrorism, Yes!

GISBORNE: (*Sheepishly.*) It's still not that simple my Lord, their faith seems very deep-rooted. They even harbour the belief that King Richard will return from the Crusades and save them!

SHERIFF: (*Paces around impatiently, Smug.*) The Lionheart... huh! Their saviour—how touching! (*Deluded.*) The Lionheart is history, Gisborne! He will never return! There isn't a man alive that can save them now! The Lionheart—huh! It's pathetic!

SONG #4: HEARTS OF STONE

GISBORNE, SHERIFF

SOUND CUE #8

SHERIFF: (*Spoken. With authority.*) I am the only saviour they have Gisborne, I am their God, and I will be their King! (*Shouts.*) I am the law, and I will not be denied! You'll break their hearts of stone Gisborne—you will!

GISBORNE is still unconvinced. SHERIFF paces the floor as GISBORNE sings.

GISBORNE:

NO FIRE, NO STEEL,
NO PACT, NO DEAL
WILL BRING THESE PEOPLE TO THEIR KNEES.
NO THREAT, NOR FEAR,
NOR HUNGER WILL
ENDEAR THEMSELVES TO ME.

SHERIFF turns sharply to GISBORNE.

SHERIFF:

HOW CAN YOU BREAK THEIR RESOLVE?
HOW CAN YOU BREAK THEIR HEARTS OF STONE?

GISBORNE:

IN SILENCE THEY SPEAK.
IN SECRET THEY KEEP,
THEIR HOPES, THEIR DREAMS, THEIR FAITH ALIVE.
THEY FOLLOW THEIR LORD.
NOT EVEN THE SWORD
WILL CHANGE THEIR MINDS.

SHERIFF:

HOW CAN YOU BREAK THEIR RESOLVE?
HOW CAN YOU BREAK THEIR HEARTS OF STONE?
YOU TELL ME IT'S NO GOOD, THAT YOU'RE MISUNDERSTOOD,
AFTER SAYING YOU'D TAKE CARE OF EV'RYTHING.

GISBORNE:

BUT YOU DON'T UNDERSTAND, IT'S NOT GOING AS PLANNED,
I'M AS HEAVY OF HAND AS I'VE EVER BEEN!

SHERIFF:

IF YOU'VE HEARD WHAT I'VE SAID, IF YOU VALUE YOUR HEAD,
WOULD YOU RATHER BE DEAD... ARE YOU LISTENING?

GISBORNE:

LOUD AND CLEARLY, MY LORD, I CAN HEAR YOU.

SHERIFF:

BRING THEM TO, BRING THEM TO, BRING THEM TO ME!

*Over instrumental interlude SHERIFF demonstrates how to deal with
OUTLAWS.*

GISBORNE:

THE FIRE, THE STEEL,
THE PACT THE DEAL,
THEY NOW BELONG TO YESTERDAY,
I HEAR WHAT YOU SAY
AND THAT I MUST FIND ANOTHER WAY.

SHERIFF:

A WAY TO BREAK THEIR RESOLVE,
A WAY TO BREAK THEIR HEARTS OF STONE,

GISBORNE and SHERIFF:

A WAY TO BREAK THEIR RESOLVE,
A WAY TO BREAK THEIR HEARTS OF STONE.

SHERIFF:

I AM SURE OF ONE THING, I WILL NEVER BE KING
'TILL THESE PEOPLE HAVE GIVEN ME EVERYTHING.

GISBORNE:

THERE'S NO TIME TO BE LOST, IT WILL BE TO MY COST,
I WILL BE MORE HOSTILE THAN I'VE EVER BEEN!

SHERIFF:

THEY WILL NEVER BE FREE WHILE THERE'S YOU AND THERE'S ME,
VERY SOON THEY WILL SEE IT AS SUICIDE,

GISBORNE:

AS A FEELING THAT WON'T BE DENIED,
OR DEFIED, OR DENIED, NEVER WILL WE BE DENIED OR DEFIED.

GISBORNE and SHERIFF:

DEFY AND THEY DIE!
THEY WILL DIE!

With the song's last word (die), SHERIFF abruptly swipes at an object on the table, throwing it to the floor.

SHERIFF: I need these outlaws, Gisborne! I will not be opposed by any man, woman... or child! (*Stops and bangs fist on the table as he says "child". Pause—scheming.*) Hmm... I wonder? (*Begins wandering, rubbing his chin as if deep in thought. Slowly.*) If pain does not faze them then maybe something else will. Hmm... Some kind of... emotional blackmail!

Beat. GISBORNE looks puzzled.

SHERIFF: Gisborne, who is the one person that supports these people's plight? The one person that has strong family connections with King Richard? And... The one person who continues to ignore my amorous advances? Hmm?

GISBORNE: Well, err... the Maid Marian Fitzwalter my Lord?

SHERIFF: (*Smug and slowly.*) Maid Marian, precisely Gisborne! Hmm, I wonder... with King Richard gone The Maid Marian is an obvious figure for their misguided allegiance, Gisborne, don't you think? Now if she were my wife... (*Scheming.*) Hmm, one way or another, Gisborne, these people will bow to me! (*Slow, evil, and sinister.*) Gisborne, bring Lady Marian to me at once!

GISBORNE: (*Smiling.*) Yes my Lord!

GISBORNE and SHERIFF laugh loudly and grin menacingly as GISBORNE exits US. SHERIFF crosses to wardrobe, looks around, then adorns himself in his secret king outfit. SHERIFF crosses DSC.

SONG #5: WHEN I AM KING

SHERIFF

SOUND CUE #9

SHERIFF: (*To audience.*)

THESE PEOPLE CHOSE TO DISOBEY,
THEY THINK THEY CAN ESCAPE.
WHEN I AM KING, I'LL MAKE THEM SING,
I'LL MAKE THEM BOW AND SCRAPE.

I'LL BURN THEIR HOMES, I'LL STEAL THEIR FOOD,
I'LL DRIVE THEM TO DESPAIR.
AND WHEN THEY KNEEL BEFORE ME,
THEY WILL SEE HOW MUCH I CARE.

WHEN I AM KING!
OH, HOW IT WILL DELIGHT ME TO BE KING,
OH, HOW IT WILL EXCITE ME TO BE KING,
JUST DREAMING OF THE RICHES IT WILL BRING
WHEN I AM KING!

SHERIFF: *(Continued.)*

WHY CAN'T THEY SEE IT'LL BE ME
BEFORE THEM ON THE THRONE?
WHEN I AM KING, THEIR NECKS I'LL WRING,
BUT I WON'T BE ALONE.
WITH MARIAN BESIDE ME AS MY EVER LOVING QUEEN.

I'LL BE THE CRUELLEST RULER THAT THIS LAND
HAS EVER SEEN. HA! HA! HA!
WHEN I AM KING!
OH, HOW IT WILL DELIGHT ME TO BE KING,
OH, HOW IT WILL EXCITE ME TO BE KING,
JUST DREAMING OF THE RICHES IT WILL BRING
WHEN I AM KING!

(Reading from a scroll. Clears his throat.) HMM! HMM!
NOW IT'S COME TO MY ATTENTION
THAT KING RICHARD'S SADLY DIED,
VEERED OFF HIS COURSE, AND FELL OFF HIS HORSE,
AND VICTORY WAS DENIED... NO, NO, NO, NO
IN CLIMBING TO A MOUNTAIN TOP
TO VIEW THE JOURNEY HOME,
THOSE ICY WINDS, THEY FROZE HIM TO THE BONE!
(Deluded.) Yes, THAT'S IT!

WHEN I AM KING,
OH, HOW IT WILL DELIGHT ME TO BE KING.
YES, YES, YES, YES!
OH, HOW IT WILL EXCITE ME TO BE KING,
JUST DREAMING OF THE RICHES IT WILL BRING
WHEN I AM KING!

SHERIFF: *(Shouting offstage.)* You, join in!

FOUR WOMEN SERVANTS enter US grinning and begin performing a comical dance routine. This dance routine is carried on throughout the scene.

SHERIFF: *(Simultaneously with SERVANTS.)*

WHEN I AM KING
OH, HOW IT WILL DELIGHT ME TO BE KING.
COME ON LOUDER!
OH, HOW IT WILL EXCITE ME TO BE KING,
JUST DREAMING OF THE RICHES IT WILL BRING,
WHEN I AM KING!

SERVANTS: (*Simultaneously with SHERIFF.*)

LA LA LA LA LA LA IA
LA LA LA LA LA
LA LA LA LA LA LA LA
LA LA LA LA LA
LA LA LA LA LA LA LA
LA LA LA LA LA

SHERIFF:

YES, I'LL BE GREAT WHEN I AM KING!
YES! GREAT WHEN I AM KING!
HA! HA!

At the end of WHEN I AM KING, the FOUR WOMEN SERVANTS exit the stage in the same manner that they entered. SHERIFF grins arrogantly at audience, sweeps his cape, and exits US laughing and mumbling. Curtains close, lights dim.

ACT ONE, SCENE 3

AT RISE: *Dim evening lighting up for Sherwood Forest. WOMEN and CHILDREN enter searching for OUTLAWS. WOMEN carry quarterstaves. CHILDREN are shivering and nervous.*

SOUND CUE #10

BETH: (*Unsure.*) Are you sure you know where this place is Mary?

MARY: (*Confident.*) Well, there is tell that in mid-winter the great oak becomes a resting place for the Kings deer. If we could just find the deer... hopefully, they might lead us there.

BETH: (*Getting concerned.*) Mary, we'll have to think about stopping for the night soon, we'll never find it in the dark, and the children are getting tired.

MARY: (*Sighs.*) Yes... you're right. We'll stop soon and rest until daybreak, but don't forget everybody; keep your eyes open for deer...

CHILD 1 starts to cry followed by other CHILDREN.

CHILD 1: I'm hungry!

CHILD 2: I'm cold!

CHILD 3: I'm scared!

MARY: (*Looks at CHILDREN.*) Alright then children... look, just up ahead there is a clearing, we'll rest there for the night.

ALL huddle DSC. WOMEN comfort the restless CHILDREN as they settle down for the night. Fade out Sound Cue 10.

SOUND CUE #11

ANNE: (*Spoken.*) Come along now children... how about a song to cheer us all up, eh?

WOMEN smile and nod knowingly. CHILDREN agree enthusiastically. The mood slowly changes to becoming more upbeat.

MEG: (*Spoken. To CHILDREN.*) Yes, and who knows... (*Looks up and opens her arms. With conviction.*) Maybe a miracle will happen...

ALL CHILDREN: (*Spoken. Looking up.*) oooo...

Optional: ALL look up to a simulated shooting star effect.

SONG #6: MIRACLES

BETH, MARY, MEG, ANNE, OUTLAW WIVES, OUTLAW CHILDREN

MEG:

DON'T GIVE UP, YOU MUST BE STRONG.

A MIRACLE MAY COME ALONG.

THEN IT WILL BE SO PLAIN TO SEE

THAT ALL WE NEED IS YOU AND ME.

ANNE:

WE HAVE A DREAM THAT SAYS WE MUST SURVIVE,

AND WE MUST KEEP THAT MIRACLE ALIVE.

MEG:

SLEEP, AND WISH A DREAM COULD SOMETIMES COME TRUE.
THAT MIRACLES CAN HAPPEN TO YOU
BENEATH A STARRY SKY.

ANNE:

DREAM, LET MORNING BRING A HOPE THAT IS NEW,
THEN MIRACLES MAY HAPPEN TO YOU,
OPEN UP YOUR EYES.

CHILD: (*Curiously – spoken.*) What's a miracle, Mum?

MEG: (*Spoken.*) Hmm! Well now... a miracle could be anything...
(*Thinking.*) it's like... when you lose something that you've loved
and treasured. And then... just when you think it's gone forever...
it re-appears... right before your very eyes. (*Smiles.*) Now that's a
miracle!

CHILDREN: (*Spoken. Wide-eyed.*) wow!

MARY:

CLOSE YOUR EYES AND DRIFT AWAY,
AND OPEN THEM TO ANOTHER DAY.
BUT KEEP THAT VISION BURNING BRIGHT,
FOR ALL WE HAVE IS HERE TONIGHT.

BETH:

AND THROUGH OUR HOPES AND DREAMS WE FANTASIZE,
BUT WE MUST KEEP THAT MIRACLE ALIVE.

MARY:

SLEEP, AND WISH A DREAM COULD SOMETIMES COME TRUE.
THAT MIRACLES CAN HAPPEN TO YOU
BENEATH A STARRY SKY.

BETH:

DREAM, LET MORNING BRING A HOPE THAT IS NEW,
THEN MIRACLES MAY HAPPEN TO YOU,
OPEN UP YOUR EYES.

CHILD: (*Curiously – spoken.*) So... (*Thinking.*) If I see Dad again
Mum... will that be a miracle?

ANNE: (*Spoken – slightly emotional.*) Yes dear... that will be a
miracle! Now children, sing with us, and lets all wish for that very
thing shall we?

CHILDREN: (*Excited.*) Yes!

WOMEN and CHILDREN:

SLEEP, AND WISH A DREAM COULD SOMETIMES COME TRUE.

ANNE:

AND WISH A DREAM COULD SOMETIMES COME TRUE.

WOMEN and CHILDREN:

THAT MIRACLES CAN HAPPEN TO YOU

MEG:

THAT MIRACLES CAN HAPPEN TO YOU

WOMEN and CHILDREN:

BENEATH A STARRY SKY.

MEG:

SKY

WOMEN and CHILDREN:

DREAM, LET MORNING BRING A HOPE THAT IS NEW,
THEN MIRACLES MAY HAPPEN TO YOU,

MARY:

OPEN UP YOUR EYES

WOMEN comfort CHILDREN. CHILDREN begin nodding and saying yes, they are feeling happier now!

MARY: *(Spoken.)* Right now everyone, off to sleep...

CHILDREN object.

CHILD: *(Spoken.)* Oh, but mum!

MARY: *(Spoken. Stern.)* No buts you lot! Right come on children, we've a long and difficult day ahead of us tomorrow. All settle down now... come on.

WOMEN: *(Nod and agree. Sung while settling and comforting CHILDREN.)*

SLEEP, SLEEP, SLEEP, SLEEP, SLEEP. *(Slow fade.)*

Lights fade to blackout. Once in blackout WOMEN and CHILDREN quickly exit and OUTLAWS enter and freeze.

SONG #7: 'AVIN' A JOLLY OL' TIME

PATRICK, GIANT JIM, LITTLE JOHN, WILL SCARLET, OUTLAWS
SOUND CUE #12

MARY: *(Spoken from offstage. With anxiety.)* Tomorrow we've got to find the men as soon as we can, they must be worried sick about us right now... *(With feeling.)* and God only knows what terrible state they must be in!

It is still evening/dusk of the same day. After the penny whistle is heard, lights up to reveal OUTLAWS. OUTLAWS have had a lot to drink and are in very high spirits. OUTLAWS are holding staffs and busy chatting, laughing, swilling from flagons etc. PATRICK is playing a penny whistle or fiddle on and off throughout the song. OUTLAWS egg on PATRICK to play them a song.

PATRICK: *(Spoken. Laughs heartily.)* T'be sure, t'be sure!

GIANT JIM: *(Spoken.)* Give us a tune, mate!

PATRICK:

WELL, ME NAME IS PATRICK FLANAGAN, I'M FROM THE EMERALD ISLE.
I'M IN ENGLAND THOUGH I'M IRELAND TREW AN' TREW.
WID A FIDDLE, A WIG A JIG, ME DEAR,
I'LL GREET YER WID A SMILE.

OUTLAWS: *(Except PATRICK.)*

TO BE SURE 'IS REPUTATION GOES BEFORE 'IM

PATRICK dances a jig.

OUTLAWS: *(Except PATRICK.)*

BUT 'E'S 'AVIN' A JOLLY OL' TIME.
A BELLY FULL O' WINE.
'E'S IN ENGLAND THOUGH 'E'S IRELAND FREW AN' FREW

PATRICK: *(Spoken.)* Trew an' trew me lads!

OUTLAWS: *(Except PATRICK.)*

YES. 'E'S 'AVIN' A JOLLY OL' TIME,

PATRICK:

YOU COULD SAY I'S IN ME PRIME.

OUTLAWS: (*Except PATRICK.*)

BUT 'E'LL WAKE UP WIV AN 'EADACHE IN THE MORNIN'

OUTLAWS dance a jig over instrumental interlude.

GIANT JIM: (*Spoken.*) Go on, go for it, Paddy!

PATRICK: (*Spoken.*) Look at me mommy, I'm dancin'!

OUTLAWS egg on LITTLE JOHN to give a verse.

LITTLE JOHN: (*Spoken.*) 'Cor, you're a right bunch of idiots, you lot!

GIANT JIM: (*Spoken.*) Go for it mate!

LITTLE JOHN:

THOUGH ME TITLE MAY BE LITTLE, YOU 'AN SEE I'M MORE THAN BIG.
I'M THE LEADER OF A MERRY BAND O' LADS.

OUTLAWS cheer.

LITTLE JOHN:

WHEN THE KNOCK O' THE LAW CAME AT ME DOOR,
I 'AD ANUVER SWIG,

OUTLAWS: (*Except LITTLE JOHN.*)

AND THE SHERIFF'S SOLDIERS KICKED THE BLEEDIN' DOOR IN.

LITTLE JOHN dances a jig during the chorus.

OUTLAWS: (*Except LITTLE JOHN.*)

BUT 'E'S 'AVIN' A JOLLY OL' TIME

LITTLE JOHN: (*Spoken.*) That we are!

OUTLAWS: (*Except LITTLE JOHN.*)

A BELLY FULL O' WINE
'E'S THE LEADER OF A MERRY BUNCH O' LADS

LITTLE JOHN: (*Spoken.*) Wahey!

OUTLAWS: (Except *LITTLE JOHN*.)

YES. 'E'S 'AVIN' A JOLLY OL' TIME,

LITTLE JOHN:

YOU 'OULD SAY I'M IN ME PRIME.

OUTLAWS: (Except *LITTLE JOHN*.)

BUT 'E'LL WAKE UP WIV AN 'EADACHE IN THE MORNIN'

OUTLAWS dance a jig over instrumental interlude.

GIANT JIM: (Spoken.) I 'fink we all will come to that!

OUTLAWS egg on WILL SCARLET to give a verse.

OUTLAW: (Spoken.) Come on Will, you have a go now!

WILL SCARLET: (Spoken.) Arrrrr!

WILL SCARLET:

YOU 'AN CALL ME WILL THE SCARLET ONE, A POACHER AN' A FEEF

I'M AS CRAFTY AS THE CRAFTIEST IN THE LAND.

IF YOU BLINK AN' YER MISS I TELL YER THIS,

I'M NOT AFTER YER TEEF

OUTLAWS: (Except *WILL SCARLET*.)

JEST YER TONSILS IF 'E'LL EVER CATCH YER YAWNIN'

WILL SCARLET dances a jig during chorus.

OUTLAWS: (Except *WILL SCARLET*.)

BUT 'E'S 'AVIN' A JOLLY OL' TIME

A BELLY FULL 'O WINE

'E'S AS CRAFTY AS THE CRAFTIEST IN THE LAND

YES. 'E'S 'AVIN' A JOLLY OL' TIME,

WILL SCARLET:

YOU 'OULD SAY I'S IN ME PRIME.

OUTLAWS: (Except *WILL SCARLET*.)

BUT 'E'LL WAKE UP WIV AN 'EADACHE IN THE MORNIN'

OUTLAWS dance a jig during instrumental interlude.

OUTLAW 1: (Spoken.) Where's that little twerp?

OUTLAW 2: (*Spoken.*) 'E's not gonna 'ave a go, 'is 'e?

GIANT JIM: (*Spoken.*) He, he, he! My turn, lads!

GIANT JIM:

WELL, YOU SEE THAT I'M THE SMALLEST ONE,
THEY CALL ME GIANT JIM,
AND I 'AVEN'T GOT A PENNY TO ME NAME.

WILL SCARLET: (*Spoken.*) You 'an say that again!

GIANT JIM:

BUT I'M QUICK WIV A JOKE, A DECENT BLOKE,
THOUGH SOME SAY SLIGHTLY DIM.

OUTLAWS: (*Except GIANT JIM.*)

IF 'E TELLS ANUVER JOKE WE'LL ALL BE SNORIN'

GIANT JIM dances a jig during the chorus.

OUTLAWS: (*Except GIANT JIM.*)

BUT 'E'S 'AVIN' A JOLLY OL' TIME
A BELLY FULL O' WINE

GIANT JIM: (*Spoken.*) Yes I am!

OUTLAWS: (*Except GIANT JIM.*)

AND 'E 'ASN'T GOT A PENNY TO 'IS NAME

GIANT JIM:

PENNY TO ME NAME

PATRICK: (*Spoken.*) Not a farthing!

OUTLAWS:

YES, 'E'S 'AVIN' A JOLLY OL' TIME,

GIANT JIM:

YOU COULD SAY I'S IN ME PRIME.

OUTLAWS: (*Except GIANT JIM.*)

BUT 'E'LL WAKE UP WIV AN 'EADACHE IN THE MORNIN'

OUTLAWS dance a jig over instrumental interlude. At end of instrumental interlude, GIANT JIM bends over and breaks wind with

outrageous volume (trombone sound in backing track). Complete uproar as OUTLAWS laugh with delight. GIANT JIM covers his mouth in embarrassment, then smiles.

GIANT JIM: *(Spoken.)* I don't believe I did that!

OUTLAWS are quiet.

LITTLE JOHN:

SO WE'RE ALL 'OLED UP IN SHERWOOD 'ERE

PATRICK: *(Spoken.)* An outlaw every one.

WILL SCARLET:

WIV THE SHERIFF LOOKIN' FOR US NIGHT AN' DAY.

OUTLAWS:

NIGHT AND DAY.

GIANT JIM: *(Spoken.)* 'Cos we've driven' 'im nuts,

OUTLAWS: *(Spoken.)* 'E 'ates our guts!

OUTLAWS:

AND NOW WE'RE ON THE RUN,

FOR THE GALLOWS OF NOTTINGHAM ARE CALLIN'!

BUT WE'RE 'AVIN' A JOLLY OL' TIME.

A BELLY FULL O' WINE,

WIV THE SHERIFF LOOKIN' FOR US NIGHT AN' DAY. [NIGHT AND DAY.]

YES, WE'RE 'AVIN' A JOLLY OL' TIME.

YOU 'OULD SAY WE'RE IN OUR PRIME,

BUT WE'LL WAKE UP WIV AN 'EADACHE IN THE MORNIN'

OUTLAWS pass out drunk on the last note of the music. Lights immediately fade to darkness for a few seconds, then are slowly brought up brightly to simulate morning/daybreak. OUTLAWS start to stir from their sleep, all with terrible hangovers!

SOUND CUE #13: *Low volume. Fade down as desired.*

LITTLE JOHN: *(Comes to senses.)* I wonder how me dear wife Mary is? We can't go on 'iding in Sherwood forever, I may never see her again!

WILL SCARLET: (*Yawning.*) Ain't that what our friend the Sheriff wants, John? He knows that sooner or later we'll try and make contact, and I'm sure he'll have a welcoming party waiting... just for us!

PATRICK: (*Resigned.*) Yes you're probably right, but surely we 'ave to do something? Don't we?

OUTLAWS mutter to themselves.

LITTLE JOHN: (*Joking.*) You never know lads... maybe he'll take pity on us and spare us all?

GIANT JIM: (*Angrily.*) Pity! He was the one who drove us into hiding in the first place! (*Looks around.*) I think we're on our own boys!

OUTLAWS sigh with despair.

WILL SCARLET: (*Positive.*) Come on lads! We're all still alive aren't we? Let's try and look on the bright side.

LITTLE JOHN: (*Negatively.*) Bright side, Will? The Lionheart is away on the Crusades leaving the bungling Prince John in charge, who has somehow allowed that lunatic Nottingham to take control, we've been driven into hiding with no contact from our families... (*Concerned.*) ...and God only knows what state they must be in... (*Humour.*) ...and you my friend say there is a bright side! Huh! I'd say we haven't got a prayer!

OUTLAWS nod and grunt agreement.

WILL SCARLET: (*Realistically.*) Well lads, if all else fails a prayer is the one thing we will always have...

OUTLAWS mumble uneasily.

WILL SCARLET: (*Looks at OUTLAWS, then looks up. Hopeful.*) ...maybe we are all soldiers of fortune? And the Lord will guide us on the right path?

Silence as OUTLAWS nod hopefully.

SOUND CUE #14: *Fade up as desired.*

GIANT JIM: Shhh! *(Pause.)* What's that lads?

Pause, OUTLAWS listen intently.

LITTLE JOHN: *(Alert.)* It sounds like we have company... quick men, prepare for an ambush!

OUTLAWS scramble and hide in the surrounding scenery. ROBIN enters, approaches the river, and prepares to cross. Important: ROBIN must keep his hood on until asked to remove it.

PATRICK: *(Shouts from behind tree.)* No one crosses our river without paying a forfeit!

ROBIN: *(Surprised.)* What the! *(Pause – shouts.)* A forfeit you say, and whom might be the beneficiary of this... forfeit?

LITTLE JOHN steps out and boldly faces ROBIN across the river.

LITTLE JOHN: *(Smiling.)* Me!

ROBIN: *(Amused.)* And if I don't agree?

LITTLE JOHN: *(Smirking.)* Then you'll have to fight your way across mate!

ROBIN takes off bow and quiver of arrows and lays them down.

ROBIN: *(Amused.)* And what will we fight with good man... these?
(Looks at hands.)

LITTLE JOHN: No! ...These!

LITTLE JOHN throws ROBIN a quarterstaff, he catches it. LITTLE JOHN and ROBIN move towards each other preparing to fight.

SONG #8: ROBIN vs. JOHN LITTLE FIGHT

LITTLE JOHN, ROBIN HOOD, OUTLAWS

SOUND CUE #15

OUTLAWS come out from behind scenery to cheer on LITTLE JOHN. The fighting starts by an even exchange of blows.

LITTLE JOHN: *(Spoken.)* You're good my friend... *(Beat.)* but not that good!

LITTLE JOHN sweeps ROBIN off his feet.

ROBIN: *(Spoken.)* You're not bad yourself, big man. But speed is the key to winning a fight!

ROBIN dazzles LITTLE JOHN with his speedy footwork, ending up behind LITTLE JOHN and clonking him on the head. An even exchange of blows follows. The advantage sways from ROBIN to LITTLE JOHN depending on who is speaking.

LITTLE JOHN: *(Spoken in rhythm.)*

MAN IN THE 'OOD,
STAND AND DELIVER.
YOU CANNOT PASS THIS WAY, THOUGH MANY HAVE TRIED.
THIS IS OUR WOOD,
AND THIS IS OUR RIVER.
SO NOW TURN AROUND, FOR YOUR PASSAGE IS DENIED

PATRICK: *(Spoken.)* That's right, you tell 'im, John!

ROBIN: *(Spoken in rhythm.)*

NOT ON YOUR LIFE!
I AM A FREE MAN.
YOU ARE A GIANT, THAT'S TRUE, BUT I'LL NEVER FLEE.

GIANT JIM: *(Spoken.)* 'E looks like a flea!

ROBIN: *(Spoken in rhythm.)*

YOU SHOULD THINK TWICE,

FOR I WON'T BE BEATEN.

SO NOW STAND ASIDE, SAVE YOURSELF, AND LET ME BE.

OUTLAW: *(Spoken.)* 'Corse 'e's brave!

LITTLE JOHN: *(Spoken in rhythm.)*

DON'T BE A FOOL.

HAVE YOU NO FEAR?

I AM A CHAMPION WITH THIS STAFF THAT YOU STRIKE.

PATRICK: *(Spoken.)* That's right, go on, yeah!

LITTLE JOHN:

WE HAVE A RULE

YOUR TRESPASSING IN 'ERE

YOU'D BE WISE TO YIELD OR TAKE THE BEATING OF YOUR LIFE

GIANT JIM: *(Spoken.)* Give 'im a good 'iding, John!

ROBIN:

HOW SOON YOU FORGET.

YOU DO NOT SCARE ME!

OUTLAWS: *(Spoken.)* Wooooooooo!

ROBIN:

WHY I COULD BEAT YOU ANY TIME I CHOOSE.

OUTLAW: *(Spoken.)* Go on, then!

ROBIN:

YOU COULD SUBMIT.

CONTINUE TO DARE ME,

AND YOU'LL FEEL REGRET, FOR BE SURE, YOUR GONNA LOSE!

ROBIN and JOHN are both visibly tiring.

PATRICK: *(Spoken.)* Come on, John! Get stuck in there!

GIANT JIM: *(Spoken.)* Come on, John, don't let 'im get away with that!

OUTLAW: *(Spoken.)* Come on, John, yer twice as big as 'im!

PATRICK: *(Spoken.)* I tell yer what, 'e's a bit good this fella, yer know!

OUTLAW: *(Spoken.)* 'E's a bit of a worry!

ROBIN has LITTLE JOHN on the floor to the amazement of the OUTLAWS. OUTLAWS are vocal in their support for LITTLE JOHN, although he is not actually winning.

PATRICK: *(Spoken.)* Come on, John, you're losing it, to be sure!

GIANT JIM: *(Spoken.)* Don't lie there, John!

LITTLE JOHN jumps up again.

PATRICK: *(Spoken.)* I think John might be regretting this now!

WILL SCARLET: *(Spoken.)* John, I think yer met yer match there, matey!

ROBIN and LITTLE JOHN are totally exhausted and are leaning on their staffs trying to catch their breath. Neither is prepared to carry on.

GIANT JIM: *(Spoken.)* 'E's' outta breath, look at 'im!

WILL SCARLET: *(Spoken.)* Call that a draw, then!

OUTLAWS mutter and nod their admiration of ROBIN, including LITTLE JOHN.

LITTLE JOHN: *(Gasping for breath.)* Why you're... you're... as... stubborn as a mule mate!

LITTLE JOHN pauses, looks at the OUTLAWS, who nod their approval.

LITTLE JOHN: *(Looks ROBIN in the eye.)* You may continue on your way Sir – you may pass!

ROBIN: *(Also gasping for breath.)* Not before you tell me who you are... and... moreover, what you are doing here in Sherwood... charging people to pass through! *(Beat. Noble.)* This is a free country you know!

SONG #9: LIVING IN THE TREES

PATRICK, GIANT JIM, LITTLE JOHN, WILL SCARLET, OUTLAWS
SOUND CUE #16

LITTLE JOHN: *(Spoken.)* You speak very noble sir, but you're wrong on all counts... *(Looks at OUTLAWS.)* ...let the lads explain me friend! *(Shouts.)* Come on lads don't be shy! Tell the man what we're all doing 'ere in Sherwood!

OUTLAWS position themselves for choreography.

PATRICK:

THE SHERIFF'S GOT IT IN FOR US,
THOUGH WE'VE DONE NOTHING WRONG.

WILL SCARLET:

HE THINKS HE'S KING OF ENGLAND,
NOW THAT RICHARD'S GONE.

GIANT JIM:

HE'S PLUNDER'D ALL OUR VILLAGES,
DETERMINED TO SUCCEED.

PATRICK, WILL SCARLET, and GIANT JIM:

HE'S TAKEN EV'RYTHING, THAT'S WHY WE'RE LIVING IN THE TREES.

OUTLAWS:

LIVING IN THE TREES,
WE'RE LIVING IN THE TREES.
HE'S TAKEN EV'RYTHING, THAT'S WHY WE'RE LIVING IN THE TREES.

Instrumental interlude, dance routine.

PATRICK:

WITH ONE SWIFT CHOP HE'S BURNED OUR CROP
AND DROVE US FROM OUR HOME

WILL SCARLET:

AND ALL BECAUSE HE THINKS HE'LL BE
THE NEXT ONE, ON THE THRONE

GIANT JIM:

BUT ONE THING HE CAN'T TAKE AWAY
IS ALL OUR DIGNITY'S

PATRICK, WILL SCARLET, and GIANT JIM:

IT SEEMS THAT'S ALL WE HAVE THAT'S WHY WE'RE LIVING IN THE TREES

OUTLAWS:

LIVING IN THE TREES
WE'RE LIVING IN THE TREES
IT SEEMS THAT'S ALL WE HAVE THAT'S WHY WE'RE LIVING IN THE TREES

Instrumental interlude, dance routine.

PATRICK:

THOUGH SHERWOOD IS OUR HIDING PLACE
WE HAVE LITTLE FEAR

WILL SCARLET:

WE AMBUSH ALL THE SHERIFF'S MEN
THAT DARE TO COME IN HERE

GIANT JIM:

WE'RE STEALING OUR BELONGINGS BACK
IN VARYING DEGREES,

PATRICK, WILL SCARLET, and GIANT JIM:

SOMETIMES IT'S SOME OF HIS THAT'S WHY WE'RE LIVING IN THE TREES

OUTLAWS:

LIVING IN THE TREES,
WE'RE LIVING IN THE TREES.
HE'S TAKEN EV'RYTHING, THAT'S WHY WE'RE LIVING IN THE TREES!

LIVING IN THE TREES,
WE'RE LIVING IN THE TREES.
HE'S TAKEN EV'RYTHING, THAT'S WHY WE'RE LIVING IN THE TREES!

LIVING IN THE TREES,
WE'RE LIVING IN THE TREES.
HE'S TAKEN EV'RYTHING, THAT'S WHY WE'RE LIVING IN THE TREES!

ROBIN: (*Amused.*) And what might be the names of you merry men?

WILL SCARLET: (*Proudly.*) My name is Will Scarlet.

ROBIN looks around at OUTLAWS. PATRICK and GIANT JIM step forward.

PATRICK: (*Holds out hand.*) Patrick Flanagan, pleased to make your acquaintance!

GIANT JIM: (*Holds out hand.*) Giant Jim, mate!

ROBIN smiles and shakes hands with PATRICK and GIANT JIM.

LITTLE JOHN: (*Proudly.*) And my name is John Little... and these 'ere men are yer... outlaws of Sherwood Forest!

OUTLAWS cheer proudly.

ROBIN: (*Amused, laughing.*) John Little! More like... Little John!

OUTLAWS and ROBIN laugh together. Eventually LITTLE JOHN laughs too.

WILL SCARLET: (*Laughing – curious.*) And you Sir? Won't you remove your hood and enlighten us all with your name?

SOUND CUE #17

ROBIN: (*Throwing back his hood.*) Of course, it's Robin... Robin of Locksley... (*Beat.*) I'm on my way to Nottingham to do some trade!

PATRICK: (*Shouting, with humour.*) Robin of Locksley! ...More like Robin the 'ood!

OUTLAWS laugh.

GIANT JIM: (*Curious.*) Robin of Locksley... I've heard of the Locksley Manor.

ROBIN: (*Jokingly.*) Well, I can see that things have certainly changed around your Manor?

PATRICK: (*Sarcastically.*) You could say that matey! You don't want to be going to Nottingham at the moment, that's for sure!

ROBIN looks surprised, OUTLAWS nod and mutter in agreement.

LITTLE JOHN: (*Steps forward, offering his hand.*) Look anyway, welcome to Sherwood Robin... Robin 'ood!

ROBIN shakes LITTLE JOHN'S hand. OUTLAWS laugh and nod/grunt their approval.

ROBIN: (*Curious – unsure.*) And why shouldn't I go to Nottingham, my man? As I remember, England is a free country where a man has the right to roam as and where he pleases... are you telling me that this right has now changed?

WILL SCARLET: (*Serious.*) With Prince John away, 'is henchman, The Sheriff of Nottingham has become rich and powerful through imposing extra taxes on the likes of us, so much so that he has assumed much of the control. Almost... (*Pause.*) Well, as though he himself would be king of England!

ROBIN is taken aback and almost amused.

LITTLE JOHN: (*Resigned.*) And as for us mate... well we are just simple farmers, we cannot hope to oppose him! We've even had to leave our families over it...

PATRICK: (*Smiles.*) Yes, we're making our own protest by refusing to pay his taxes...

LITTLE JOHN: (*Joking.*) Oh, and rob his food convoys every now and then!

OUTLAWS laugh and nod/grunt in agreement.

GIANT JIM: There is also tell that he has designs on the King's cousin, Maid Marian, although I should imagine much to her disapproval.

ROBIN is affected by the mention of MAID MARIAN.

LITTLE JOHN: (*Concerned.*) Lady Marian is the only ally we have in the Kings absence, Robin.

PATRICK: (*Concerned.*) We fear for her safety, we really do. If ever she needed the Lionheart, it's now!

ROBIN: (*Drops to one knee. Softly spoken – with shock.*) Marian... my God!

OUTLAWS silently focus their attention on ROBIN.

WILL SCARLET: (*Curiously.*) What's the matter, Robin? Do you know the Lady Marian?

ROBIN: (*Looks to the ground, concerned.*) Yes Will... I knew her as a child! I had no idea of this outrage! (*Beat.*) I must help her! (*Urgent.*) Will, do you have horses?

WILL SCARLET nods "yes".

ROBIN: Then saddle me a horse! I leave at sundown. I must get to her before they do!

LITTLE JOHN: (*Worried.*) You must be joking Robin! The Sheriff is sure to have the forest surrounded!

ROBIN: (*With conviction.*) I have to try and help her John! Besides, someone's got to stand up to this bully Nottingham! I should be safe; I'm not a wanted man... yet!

SONG #10: MARIAN

ROBIN HOOD

SOUND CUE #18

LITTLE JOHN gestures and OUTLAWS exit. ROBIN remains.

ROBIN:

GOD MADE MARIAN
AND WHEN GOD MADE MARIAN
GOD MADE MARIAN FOR ME

I RESIGN
TO A FEELING LONG DENIED.
SO MUCH LOVE
BUT SOMEHOW TIME
WAS NOT ON OUR SIDE.
OUR ONLY CRIME
WAS WE WERE YOUNG,
AND LOVE HAD ONLY JUST BEGUN.

WHEN GOD MADE MARIAN
HOW GOD MADE MARIAN.
WHEN GOD MADE MARIAN,
HE MADE HER ALL FOR ME

MARIAN enters and performs a ballet/lyrical style dance routine.

ROBIN: (Continued.)

(Spoken in rhythm.) MAKE A WISH
(Sung.) IT MIGHT COME TRUE.
DON'T YOU MISS
YESTERDAYS OF ME AND YOU?
EV'RY DAY I FEEL THE PAIN
OF MISSING YOU OVER AGAIN.

WHEN GOD MADE MARIAN
HOW GOD MADE MARIAN.
WHEN GOD MADE MARIAN
HE MADE HER ALL FOR ME.

WHERE ARE YOU, MARIAN?
I LOVE YOU, MARIAN.
MARIAN.
WHEN GOD MADE MARIAN,
HOW GOD MADE MARIAN.

(Spoken.) Oh Marian.

(Sung.) WHEN GOD MADE MARIAN,
HE MADE HER ALL
FOR ME.

ROBIN: *(Continued.)*

WE'D ONLY JUST BEGUN.
WHEN GOD MADE MARIAN
HE MADE HER ALL FOR ME.

ROBIN looks at MARIAN who has resumed her starting position, the spotlight on her fades as she exits. ROBIN then drops onto one knee and bows his head. Curtains close, lights dim.

SOUND CUE #19: *Plays through scene change.*

ACT ONE, SCENE 4

AT START: *Lights up on Maid Marian's Garden. It is morning, MARIAN and LETICIA are collecting flowers.*

SOUND CUE #20: *Cue before dialogue.*

MARIAN: *(Concerned.)* Oh Leticia, I pray that King Richard will soon return safely from the Crusades. Prince John seems to have forgotten that Richard is still the King of England, and not he!

LETICIA: *(Concerned.)* It's Nottingham's intentions that worry me Marian! It seems that he is the one pulling all the strings! And, speaking of him, yet another message arrived from the castle this morning, what has he planned for you I wonder?

MARIAN: *(Amused.)* Don't be ridiculous Leticia, the Sheriff.... And I? I'll just keep humouring him; he'll soon get the message!

LETICIA: *(Unsure.)* I wish I shared your optimism Marian...

MARIAN and LETICIA share a worried look. Suddenly, CHILD 4 and CHILD 5 quickly enter with excitement.

CHILD 4: *(Pointing offstage, excited and out of breath.)* We've found some people wandering in the forest! They are looking for the great Sherwood oak!

MARIAN: *(Surprised.)* Goodness!

MARIAN turns to LETICIA who shrugs her shoulders, she then quickly looks at CHILD 4 and CHILD 5.

MARIAN: (*Agitated.*) Well don't just stand there you two! Go and get them at once, hurry now...

CHILD 4 and CHILD 5 hurry US in the direction of the forest.

MARIAN: (*To LETICIA, concerned.*) Can you go and fetch some food and water from the house... and please hurry, Leticia!

LETICIA swiftly exits US. WOMEN and CHILDREN begin to enter US led by CHILD 4 and CHILD 5. WOMEN and CHILDREN are very weak and are helping each other along. Some slump to the ground exhausted.

MARIAN: (*Concerned.*) Oh my word! You poor things, what ever were you all doing in the forest alone?

LETICIA quickly enters carrying food and water. WOMEN and CHILDREN are starving. MARIAN and LETICIA assist them in eating and drinking. CHILD 4 and CHILD 5 exit.

MARIAN: (*Surprised.*) Why... you are all near to starving, however did you get like this?

MEG: (*Recognizes MARIAN.*) You're... you're Lady Marian aren't you?

MARIAN: (*Impatiently.*) Yes, yes I am... but that is of little importance right now!

BETH: (*Very weak.*) Sir Guy of Gisborne. He... he took our food!

ANNE: (*Very weak.*) It's our menfolk he wants; they are hiding in Sherwood Forest trying to escape the Sheriff's bogus tax demands!

LETICIA: (*Very angry.*) I might have known, that bully!

MARY: (*Resolute.*) No one is safe anymore! When we would not reveal the whereabouts of their camp to Sir Guy, he took our food in the hope that seeing our children starve would make us talk!

*MARIAN and LETICIA are visibly shocked. Some CHILDREN cry.
Fade Sound Cue 20*

MEG: *(Hopefully.)* Their camp is near the great Sherwood oak; we're trying to find them.

MARIAN: *(Comforts CHILDREN.)* We will help you; I know the whereabouts of the great oak; I used to go there with a boy I once knew... *(Looks ponderous.)*

WOMEN and CHILDREN gasp huge sighs of relief and thank MARIAN and LETICIA for their kindness.

LETICIA: *(To MARIAN.)* Nottingham is out of control Marian; we must try and get word to the King as soon as we can!

SOUND CUE #21: *Reduce volume after the horse nays.*

MARIAN and LETICIA share yet another worried look. CHILD 4 quickly enters in excitement, points offstage. At this point the sound of a horse is heard coming from the distance.

CHILD 4: *(Very excited.)* A horseman is coming! *(Races offstage.)*

The horse nays, then ROBIN enters US with his hood up.

MARIAN: *(Politely.)* Please, can we help you sir?

ROBIN: *(Throwing his hood back. Smiles.)* I do hope so... Marian!

Silence as ROBIN and MARIAN gaze at each other in amazement.

MARIAN: *(Bashfully.)* Robin! My word! What a surprise! Why I don't know what to say!

MARIAN embraces ROBIN.

ROBIN: *(Seriously.)* Marian, I'd really love to be here on a happier note, but I fear you are in grave danger.

MARIAN: (*Knowingly.*) There is trouble in the Kingdom, Robin, we know that! These poor souls are looking for their menfolk; they have been branded outlaws and driven into hiding in Sherwood Forest!

ROBIN: (*Looks at WOMEN and CHILDREN, shocked.*) Why then... you must be the lad's families... John, Patrick, Will, Jim...

Before ROBIN can finish his sentence, WOMEN and CHILDREN scramble to their feet in disbelief.

MARY: (*Grabs ROBIN'S arms in excitement.*) Have you seen them? Are they alive? My husband John Little is he—

ROBIN: (*Interrupting.*) —Yes... yes... I saw them only yesterday; they are all fine! Here, see these bumps and bruises; well your husband gave them to me! I can assure you he's very alive!

WOMEN and CHILDREN rejoice with one another, hug, kiss etc.

ROBIN: (*Stern – loudly.*) Listen... please...

Silence, ALL gather around ROBIN.

ROBIN: (*Serious.*) Each and every one of you is in great danger if you stay here. (*Pause. ROBIN looks at MARIAN.*) Especially you Marian!

Fade Sound Cue 21.

MARIAN: (*Surprised.*) Me? But why Robin?

SOUND CUE #22

Without warning GISBORNE and SOLDIERS enters US heavily armed. WOMEN and CHILDREN recoil in terror. The SOLDIERS guard the exits.

GISBORNE: (*Smug and authoritatively.*) Maybe I should explain, Lady Marian!

ROBIN: *(Stern – slowly.)* Sir Guy of Gisborne, the turncoat himself, I might have known you'd be involved in this sordid business!

GISBORNE: *(Angry.)* Save your breath fool, this doesn't involve you... be gone with you man! *(Looks around and rubs his hands together. Smugly.)* But ha! What have we here then? A choice little gathering indeed.

MARIAN: *(Worried.)* What do you want with us, Sir Guy? *(Points to WOMEN and CHILDREN.)* ...And why are you persecuting innocent women and children?

GISBORNE: *(Scoffs.)* Huh! Damn parasites! Lady Marian, the Sheriff of Nottingham requests your presence in his chamber... *(Sarcastic.)* He has a wedding engagement that he would like you to attend... *(Laughs.)*

SOLDIERS chuckle to themselves.

MARIAN: *(Confused.)* A wedding? What ever are you talking about?

GISBORNE: *(Stern and serious.)* Well now come along with me and you'll find out, won't you!

MARIAN: *(Disgusted.)* Never!

CHILD 4 and CHILD 5 quickly enter, one is pointing at ROBIN excitedly.

CHILD 5: *(Excited. To CHILD 4.)* There, I told ya! That's 'im, that's Robin 'ood! 'E's the one 'iding in Sherwood with the outlaws!

GISBORNE: *(Shouts.)* Clear off you brats, before I have your livers for my breakfast.

SOLDIERS chase CHILD 4 and CHILD 5 off stage.

GISBORNE: *(Beat. Stares at ROBIN, smug and slowly.)* So... Robin of Locksley, it seems you... *(Looks offstage in the same direction CHILD 4 and 5 exited.)* ...have a following, and a scary new name to go with it! *(With humour.)* Robin...Hood! *(Laughs.)*

SOLDIERS laugh mockingly.

GISBORNE: (*Angrily.*) If you think that joining this cretinous band of outlaws will change anything—

MARIAN runs to ROBIN'S side and holds his arm.

MARIAN: (*Interrupts – with fire.*) —You leave him alone!

GISBORNE: (*Sarcastically.*) Well, well, well, the plot does thicken... I sense real feelings here! (*In MARIAN'S ear.*) It's such a shame it has no future! Ha!

GISBORNE and SOLDIERS laugh together.

ROBIN: (*Defiant – Interrupts.*) You don't scare me with your bully tactics Gisborne. And as for yours and the Sheriff's information, I'm not going to join the outlaws... I'm... I'm... (*Searching for an answer he looks GISBORNE straight in the eye.*)

Fade Sound Cue 22.

ROBIN: (*With conviction.*) I'm going to lead them against both you and the Sheriff. We're going to take back everything that you have stolen from these people... and more!

ALL look at ROBIN with surprise.

ROBIN: (*Draws his sword. Defiant.*) As for Marian, she's not going anywhere!

SONG #11: LEAVE US ALONE

GISBORNE, MARIAN, LETICIA, ROBIN HOOD, ENSEMBLE

SOUND CUE #23

GISBORNE: (*Spoken.Laughs smugly.*) I admire your bravado, Hood – but let's just re-cap here. There's you alone, and me with all the Norman army at my disposal. I have to say I don't like your chances much!

ROBIN: (*Spoken. Defiantly – interrupts.*) I'd say it's more about courage!

GISBORNE: *(Spoken. Points at WOMEN and CHILDREN. Mocking.)*

These pathetic people have no courage!

MARIAN: *(Spoken. Upset.)* Stop it! Stop it!

GISBORNE: *(Spoken. Grabs MARIAN by the arm forcefully. Bullying.)* You're coming with me, Marian!

ROBIN: *(Spoken. Moves forward and shouts with fire.)* Take your hands off her, Gisborne!

GISBORNE: *(Spoken. Pulls MARIAN close and holds her. Shouts to SOLDIERS.)* Seize him!

A scuffle ensues, SOLDIERS overpower ROBIN.

GISBORNE:

YOU MAKE A QUITE PATHETIC SIGHT,
YOUR LOVE ALONE CAN'T WIN THIS FIGHT.
YOUR PASSION BURNS,
MY STOMACH TURNS,
AND THAT WON'T MAKE IT RIGHT.

ROBIN:

YOU BETTER LEAVE HER ALONE!

GISBORNE:

I'M GOING TO BREAK YOUR HEARTS OF STONE.
YOUR COMING WITH ME,
YOU'LL NEVER BE FREE,
IT'S TIME FOR YOU TO SAY GOODBYE.
I'M TELLING YOU THIS,
FOR IF YOU RESIST, THEN YOU WILL DIE!

MARIAN:

WHY CAN'T YOU LEAVE US ALONE?

GISBORNE:

(Spoken.) Ha!
(Sung.) I'M GOING TO BREAK YOUR HEARTS OF STONE!

ROBIN, MARIAN, LETICIA, WOMEN, and CHILDREN:

WHY CAN'T YOU LEAVE US ALONE?

GISBORNE:

(Spoken.) Ahhh!

(Sung.) I'M GOING TO BREAK YOUR HEARTS OF STONE.

GISBORNE: *(Sinister, spoken.)* Be ready by sun down, Lady Marian, I'll be back for you then!

ROBIN struggles with SOLDIERS. GISBORNE confronts ROBIN.

ROBIN: *(Spoken. Defiantly.)* You'll regret this, you parasite! You'll never get away with this!

GISBORNE: *(Spoken. Interrupts – smug then sinister.)* Ah! Hood. If you'd been paying attention, you'd see that I already did, you imbecile! I'm growing tired of your pathetic threats! *(Shouts to SOLDIERS.)* Men! Get rid of this joker! I don't want to see him again... ever!

TWO SOLDIERS begin to move ROBIN offstage.

MARIAN: *(Upset.)* Robin, no! *(Turns to GISBORNE – spitting venom.)* You murderer!

GISBORNE: *(Grinning.)* Such spirit Marian... *(In MARIAN'S ear.)* Save it for the Sheriff! *(Shouts to SOLDIERS. Evilily.)* Take the women and children too... take them all *(Laughs.)*

Remaining SOLDIERS draw swords and move WOMEN and CHILDREN toward side stage. WOMEN and CHILDREN are hysterical.

ROBIN: *(Still struggling, nearly offstage. Agitated.)* Don't worry Marian, we'll overcome this... I promise you!

GISBORNE: *(Shouts – dismissively.)* Take them away!

SOLDIERS, ROBIN, WOMEN, and CHILDREN exit US. GISBORNE exits the opposite side US. MARIAN and LETICIA are alone on stage.

MARIAN: (*Upset.*) Oh Leticia, this is surely a nightmare! (*Upset.*) What ever have we done to deserve such pain! Those poor women and children...and Robin, whom I've dreamt would return to me for so long... (*Begins to cry.*)

SOUND CUE #24

LETICIA: (*Supportive.*) Don't cry Marian. If you have faith as Robin does, then you will know in your heart that somehow he will survive this... (*Strangely knowing.*) ...Robin has been sent to right a wrong, Marian... (*Stares into space.*) I can just feel it!

MARIAN: (*Hopefully.*) Oh! If only that could be true Leticia! ...If only!

LETICIA: (*Comforting MARIAN. Knowingly.*) Keep your faith Marian... I'll be praying for you!

LETICIA exits US trying to hold back her own tears leaving MARIAN on stage alone.

SONG #12: ONE DREAM

MARIAN

MARIAN:

I DREAM AND YOU FIND ME.

I DON'T FEEL AFRAID

WITH YOU TO GUIDE ME

TO ANOTHER LAND,

OR TAKE MY HAND,

I'LL FOLLOW YOU.

I WILL FOLLOW YOU.

I'LL FOLLOW YOU,

I WILL FOLLOW YOU.

YOU TAKE ME HIGHER, HIGHER THAN A BIRD,

WIDER, WIDER THAN THE DEEPEST SEA.

AND WE FIND THE VALLEY OF LOVE

OVER WINDSWEPT OCEANS,

FAR FAR AWAY FROM WHERE WE ARE,

THOUGH NEVER FAR AT ALL.

MARIAN: *(Continued.)*

EVER ONE DREAM AWAY
FROM MY MIND.
I GO TO A PLACE
OUT OF TIME
TO BE WHERE YOU ARE.

YOU'LL BE MY GUIDING STAR.
AND THEN TOGETHER
WE'LL DISCOVER
UNLOCK ALL THOSE DOORS
TO ONE ANOTHER.
FORTUNES NEVER FOUND,
A LOVE UNCROWNED
I'LL GIVE TO YOU,
I WILL GIVE TO YOU.

I CAN TAKE YOU HIGHER, HIGHER THAN THE SUN,
WIDER, WIDER THAN YOU'VE EVER GONE.
AND WE WILL BE FOREVER FREE.
WHEN I'M FAR, FAR AWAY FROM WHERE YOU ARE,
YOU'RE NEVER FAR AT ALL.

EVER ONE DREAM AWAY
FROM MY MIND.
I GO TO A PLACE
OUT OF TIME
TO BE WHERE YOU ARE.
YOU'LL BE MY GUIDING STAR.

AND THEN TOGETHER
WE'LL DISCOVER,
UNLOCK ALL THOSE DOORS
TO ONE ANOTHER.

Lights fade for scene change.

SOUND CUE #25: *Plays through scene change.*

ACT ONE, SCENE 5

AT START: *Lights ups on Sheriff's Chambers in Nottingham Castle. SHERIFF is impatiently pacing around cursing to himself under his breath. SFX: knock at door. (Heard as the 'Return to Nottingham' theme music ends.)*

SOUND CUE #26: *Before dialogue begins.*

SHERIFF: Enter.

GISBORNE enters with MARIAN and LETICIA, holding each of them by the arm; both are trying to pull away. ALL meet DSC. SHERIFF walks towards MARIAN, MARIAN tries to shy away.

SHERIFF: *(Chirpy.)* Ah! Gisborne! For once you carry out a successful operation.

SHERIFF looks at MARIAN in typical smarmy style. He tries to rub up against her but she pulls away.

SHERIFF: *(Smarmy.)* And with quite stunning results too!

MARIAN: *(Disgusted.)* What do you want with us Sheriff? And why have you ordered our kidnap?

SHERIFF: *(Smarmy.)* My dear Marian, please don't be coy. You must know that I'm... *(Snuggles up to her.)* rather fond of you and I'm sure that you must be dying to take a husband for yourself!

MARIAN: *(Disgusted.)* What! You! I wouldn't marry you if you were the last man alive! Where is Prince John? I demand to speak with him!

MARIAN struggles with GISBORNE. GISBORNE unhands MARIAN and LETICIA.

LETICIA: *(Annoyed.)* Yes! Who is in charge here Nottingham!

SHERIFF: *(Looks at LETICIA with surprise. To MARIAN, smug.)*
Hmm! You mention Prince John... he is, shall we say... no longer in the running... hmm! *(Looks at GISBORNE.)* No longer a candidate...

SHERIFF and GISBORNE laugh.

SHERIFF: *(Firmly to LETICIA.)* I'm in charge now woman! *(Confident.)* And we shall be married Marian, be sure of that. Anyway, who's going to stop me now? Hmm...

SHERIFF looks around, then at GISBORNE who looks uneasy.

SHERIFF: *(Sarcastic.)* Do you have a knight in shining armour plotting to save you as we speak? Hmm...

Pause, GISBORNE looks as if there is something that he needs to tell SHERIFF.

SHERIFF: *(Smug.)* No... I didn't think so! Ha!

GISBORNE: *(Sheepishly.)* My Lord, could I err... speak?

SHERIFF: *(Impatiently.)* Oh yes, yes I suppose so... what is it man?

GISBORNE gestures to SHERIFF to move to a more private area to speak. During this conversation, MARIAN and LETICIA speak the following lines while GISBORNE breaks the news to SHERIFF that ROBIN has managed to escape from his men, killing three of them in the process, and that he has joined the outlaws as their leader. GISBORNE also discloses MARIAN'S feelings for ROBIN, the SHERIFF is subsequently furious!

MARIAN: *(Aside to LETICIA. Upset.)* Oh dear Leticia, did you hear that? Marriage! To him! How am I to ever live with this... this...

LETICIA: *(Aside to MARIAN. Thoughtful.)* Hmm, I think Cretin is the word you are searching for Marian... unless you have a better one? Fear not though, my dear, *(Looks up.)* I feel the stars aligning, and the fate of this story is still not sealed. It's not over.

MARIAN: *(Aside to LETICIA. Upset.)* What? Are you saying that...

SHERIFF and GISBORNE return to centre stage.

SHERIFF: (*Annoyed.*) Marian dear... does the name Robin Hood mean anything to you?

MARIAN: (*Trying to hide her anger.*) Well no... not really—

LETICIA: (*Interrupts – angry.*) —You're barbaric Nottingham! The way you're treating people is—

SHERIFF: (*Interrupts – angry.*) —For your information woman this... this... Robin Hood character has killed three of my soldiers leaving a fourth to flee for his life. He has now escaped into Sherwood Forest and joined the outlaws. He has also managed to ambush one of my food convoys and... (*Angrily/seething.*) ...steal the whole damn lot!

MARIAN almost faints, LETICIA catches her.

MARIAN: (*Shocked.*) Robin! You're alive! ...Yes, you're alive!

LETICIA: (*Joyous.*) Yes... I knew it!

SHERIFF: (*Interrupts angry and jealous – shouts.*) Guards!

FOUR SOLDIERS enter. HEAD SOLDIER crosses to SHERIFF.

SHERIFF: (*Authoritatively to HEAD SOLDIER.*) The outlaws remain defiant... they apparently have a leader – a criminal also wanted for murder! The peasants see him as some kind of folk hero? (*Slowly.*) He is known to them as Robin Hood! (*Pause. Irritated.*) Make every spare man available, I want this troublemaker and his followers found before they cause me any more problems, all of them wanted dead or alive! Do you hear!

HEAD SOLDIER: Yes my Lord... at once my Lord!

SHERIFF: (*Whispered aside to HEAD SOLDIER.*) Bring Hood back dead! I want him dead... do you hear me?

HEAD SOLDIER smiles and nods. SOLDIERS exit. SHERIFF smiles briefly to himself and to MARIAN.

LETICIA: (*Angry.*) Why can't you just leave us alone Nottingham!

SHERIFF fixes LETICIA with a steely stare. Fade Sound Cue 26.

SHERIFF: (*Angrily interrupts.*) Stop calling me Nottingham woman! It's Sheriff to you! (*Regains composure – to MARIAN.*) And so! It appears that not only do you know this, (*Dismissive.*) Robin Hood character... but you are secretly (*Painfully.*) in love with him... Marian, may I remind you that you are soon to be a one-man woman... And that man is me!

MARIAN: (*Defiant – interrupts.*) But I love Robin more than life itself, it's no secret either! As long as he lives I don't care what happens to me...

SHERIFF: (*Extremely frustrated.*) Grrr! For heavens sake woman, he's a wanted man, a murderer! Get real! (*Softly.*) How could you possibly harbour feelings for such a low life individual Marian?

LETICIA: (*Interrupts.*) He is innocent Nottingham! Your men tried to murder him! He is a hero!

MARIAN and LETICIA glare at GISBORNE in disgust. GISBORNE looks sheepish.

SHERIFF: (*Losing control with a burst of vocal frustration.*) I want Robin Hood dead or alive! Preferably dead! (*Scheming.*) ...there must be a way that we can lure the elusive Robin Hood out into the open... out from the shadows of Sherwood Forest... hmm!

GISBORNE: (*Scheming – upbeat. To SHERIFF.*) My Lord! I believe that Locksley is truly masterful with a longbow; he will not be able to resist an archery contest. Maybe that will flush him out?

SHERIFF: (*Pause.*) Excellent! Excellent! I'm glad I thought of it! (*Thinking.*) Gisborne, I want only the very best archers in the land to enter this contest. Post notices throughout the shires at once, and make the prize... An arrow cast from SOLID SILVER! (*Pause. Looks at MARIAN and LETICIA. Deluded.*) I am their future king you know, I can't be seen as a cheapskate! See to it Gisborne!

GISBORNE: Yes my Lord. (*Moves to exit US.*)

LETICIA shakes her head in defiance.

SHERIFF: Gisborne, Gisborne...

GISBORNE: *(To SHERIFF.)* Yes my Lord?

SHERIFF: *(Pointing to LETICIA. Slowly and deliberately.)* Take this damn irritating woman with you, will you? *(Gazes at LETICIA. Menacingly and slowly.)* And lock her in the tower!

GISBORNE drags LETICIA kicking and screaming as they exit. MARIAN attempts to slap SHERIFF, who grabs her arm and holds her.

MARIAN: *(With venom.)* You pig!

SHERIFF: *(Menacingly.)* The pig is a very intelligent animal Marian... *(To audience.)* I'm actually quite flattered! *(Whispers in MARIAN'S ear.)* Your Robin Hood will be mine. *(Laughs.)*

MARIAN pulls away from SHERIFF, crosses to DS.

SONG #13: DEAD OR ALIVE

SHERIFF, MARIAN

SOUND CUE #27

MARIAN: *(Looks out. With feeling.)* Robin!

SHERIFF: *(Creeps up behind MARIAN. Shouting.)* Dead or alive!

MARIAN: *(Disgusted.)* Get away from me!

During the song, SHERIFF torments MARIAN by following her around the stage. SHERIFF also sings directly to audience.

SHERIFF:

DEAD OR ALIVE, DEAD OR ALIVE,
ROBIN OF THE HOOD.

DEAD OR ALIVE, DEAD OR ALIVE,
HERO OF SHERWOOD!

DEAD OR ALIVE, DEAD OR ALIVE,
A PRICE IS ON HIS HEAD.

DEAD OR ALIVE, DEAD OR ALIVE,
PREFERABLY DEAD!

MARIAN:

NEVER FEAR, NEVER FALL, NEVER FEEL, ON YOUR OWN,

EVER BE IN MY SOUL, ROBIN, YOU'RE NOT ALONE.
EV'RY BEAT OF MY HEART, EV'RY WORD THAT I SAID
WILL BE WITH YOU WHEREVER YOU TREAD.

SHERIFF:

DEAD OR ALIVE, DEAD OR ALIVE,
ROBIN OF THE HOOD.
DEAD OR ALIVE, DEAD OR ALIVE,
RIGID WOULD BE GOOD.
DEAD OR ALIVE, DEAD OR ALIVE,
WORD IS TO BE SPREAD.
DEAD OR ALIVE, DEAD OR ALIVE,
PREFERABLY DEAD!

MARIAN:

NEVER STEAL, NEVER STALL, NEVER STOP, 'TILL IT'S DONE.
EVER BE IN MY DREAMS, ROBIN YOU ARE THE ONE.
MAY THE WINGS OF A LOVE, AND THE WORDS OF A PRAYER
TRAVEL WITH YOU AND CARRY YOU THERE.

SHERIFF: *(Spoken.)* My dear Marian, your feelings for Hood are
soooooooo touching. Ha! Off with his head!

MARIAN: *(Spoken.)* No! You'll never beat him! You, you, despicable
man.

SHERIFF: *(Laughs evilly. Spoken.)* Robin Hood, prepare to meet
your maker!

MARIAN: *(Spoken.)* Never!

*MARIAN and SHERIFF are now standing toe to toe, staring daggers
into each other's eyes.*

TOGETHER:

LIKE IT OR NOT,
YOUR DAY IS COMING,
WHETHER OR NOT YOU WILL AGREE.
NO MATTER WHAT, YOU'LL BE SUCCUMBING.

SHERIFF: *(Spoken in rhythm.)*
WHEN I AM KING!

MARIAN: *(Spoken in rhythm.)*
YOU'LL NEVER WIN!

TOGETHER:

YOU'D BETTER LISTEN TO ME!

SHERIFF:

DEAD OR ALIVE, DEAD OR ALIVE,
ROBIN OF THE HOOD

MARIAN: (*Shouted.*) No!

SHERIFF:

DEAD OR ALIVE, DEAD OR ALIVE,
SAVIOUR OF THE GOOD!

MARIAN: (*Shouted, with fire.*) No way!

SHERIFF:

DEAD OR ALIVE, DEAD OR ALIVE,
FILL HIS HEART WITH DREAD.

MARIAN: (*Spoken.*) He's not scared of you!

SHERIFF:

DEAD OR ALIVE, DEAD OR ALIVE,
PREFERABLY DEAD!

SHERIFF and MARIAN now stand DS and face out toward audience.

MARIAN: (*Simultaneously with SHERIFF.*)

NEVER FEAR, NEVER FALL, OR GIVE IN TO IT ALL.
JUST BELIEVE, IN FOR YOU KNOW WHAT HAS TO BE.
ROBIN, ANSWER OUR CALL, YOU ARE CLEARLY
OUR ONE ONLY CHANCE TO BE FREE.
IN THE DARK OF THIS NIGHT, YOU'RE A STAR SHINING BRIGHT,
IN THIS HEART YOU'RE A SOLDIER OF DESTINY.
ROBIN, GUIDE US ALL SAFELY 'TILL MORNING,
AND GIVE US THIS CHANCE TO BE FREE!

SHERIFF: (*Simultaneously with MARIAN.*)

DEAD OR ALIVE, DEAD OR ALIVE,

ROBIN OF THE HOOD.

DEAD OR ALIVE, DEAD OR ALIVE,

(*SPOKEN.*) IS IT UNDERSTOOD?

(*SUNG.*) DEAD OR ALIVE, DEAD OR ALIVE,

IT'S AS GOOD AS SAID.

DEAD OR ALIVE, DEAD OR ALIVE,

PREFERABLY DEAD!

*On the last word "dead", MARIAN and SHERIFF glare at each other.
Lights dim and curtains close.*

INTERMISSION

ACT TWO, SCENE 1

SOUND CUE #28: *Cue before scene opens.*

AT START: *Lights up on Outlaw's Camp. OUTLAWS (except PATRICK) are sitting around a campfire talking.*

SOUND CUE #29: *Cue before Dialogue commences.*

LITTLE JOHN: *(Concerned.)* Has anybody seen Robin since he left for Marian's place?

GIANT JIM: No, I don't think we have John!

OUTLAWS shake heads and shrug shoulders.

LITTLE JOHN: *(Worried.)* I 'ope 'e's all right!

OUTLAWS mumble in agreement.

PATRICK: *(Enters running. Out of breath.)* There are a number of people approaching camp!

LITTLE JOHN: *(Serious.)* Oh no! Prepare for an ambush men, this could be trouble!

OUTLAWS grab quarterstaves.

WILL SCARLET: *(Runs to side stage.)* Hang on! Ssssh! Listen!

OUTLAWS are silent. WILL SCARLET strains to see the figures in the distance.

WILL SCARLET: *(Realizing, to OUTLAWS.)* My God! It's, it's, our families! *(Looks again.)* ...and... and Robin!

ROBIN, WOMEN, and CHILDREN enter. ALL rejoice. ROBIN shows visible signs of pain and injury – his clothes are torn etc. ROBIN kneels, exhausted.

LITTLE JOHN: (*Concerned and excited.*) Blimey Robin! What happened?

MARY: The Sheriff's men, they... they were going to kill us!

LITTLE JOHN: (*Curious.*) What!

OUTLAWS are shocked. LITTLE JOHN hugs MARY.

MARY: (*Overcome and shaky.*) We had to flee from the village John... but then Sir Guy captured us... his men were going to kill us all! But Robin saved us and brought us here!

LITTLE JOHN: (*Hugs ROBIN.*) Bless you Robin! We are truly and mercifully in your debt.

OUTLAWS nod and mumble in agreement.

WILL SCARLET: (*Curious.*) How ever did you escape Gisborne's men though?

ROBIN: (*With regret.*) I killed them in a fight! I had no choice!

OUTLAWS gasp in disbelief.

GIANT JIM: (*Objecting Strongly. Animated.*) What! You killed them... how many?

ROBIN: (*Still in pain.*) Three, but there were four altogether. (*Winces.*) One... one ran away.

GIANT JIM: (*Angrily shouting.*) Yeah! Straight back to the Sheriff no doubt!

PATRICK: (*Interrupts.*) For Christ sake Robin! Tax evasion is one thing but this'll carry a sentence of hanging!

GIANT JIM: (*Interrupts.*) Yeah! And now we'll all flippin swing for it!

ROBIN jumps to confront OUTLAWS. LITTLE JOHN restrains ROBIN. GIANT JIM is taken aback.

ROBIN: (*Angry and with conviction.*) It was them or us Jim! Whom would you rather have lived?

ROBIN points to CHILDREN, GIANT JIM looks away ashamed.

MARY: (*Very angry – to OUTLAWS.*) You spineless cowards! Call yourselves men?

OUTLAWS visibly uncomfortable.

MARY: (*Spitting venom.*) Robin risked his life to save ours! And all you can think about is your own sorry necks!

WOMEN agree vocally.

BETH: (*Angry – interrupts.*) Yes! How can you be so insensitive?

OUTLAWS hang heads in shame. Brief Pause and Silence. Fade Sound Cue 29.

LITTLE JOHN: (*Guiltily.*) We're sorry Robin, the girls are right! We all owe you...

OUTLAWS bow heads in shame. WOMEN are visibly annoyed.

WILL SCARLET: So, where do we go from here Rob?

SONG #14: FIGHT FOR THE RIGHT

ROBIN HOOD, OUTLAW ENSEMBLE

SOUND CUE #30

ROBIN: (*Spoken. With conviction.*) I cannot lie to you, my first reason for fighting is my love for Marian, and I have to go back for her! Aside from that we all share the same fate from Nottingham's iron fist if we do nothing! (*Shouts.*) We fight for our right to be free! (*Looks about.*) Who will fight for the right?

OUTLAWS and WOMEN become excited.

ROBIN: (*Spoken. Raises fist in air.*) I say we fight!

OUTLAWS and WOMEN roar their approval.

ROBIN: *(Spoken. Loudly over the shouting.)* The worst that can happen is that we will be cut down! *(Draws his sword and holds it aloft.)* But from this day forth, we go down fighting!

ALL cheer. ROBIN sheaths sword.

LITTLE JOHN: *(Spoken.)* My God! You're right Robin, you're damn well right! It's about time we all stood up and were counted. *(Shouts.)* What say you men?

ALL agree loudly and vocally.

ROBIN: *(Spoken.)* Men of Sherwood! Outlaws! Today is a good day. For today things change – today we start fighting back! We take back everything that has been stolen from our families and we give it back! We steal from the rich and we give it to the poor. We oppose the Sheriff at every opportunity. We stand firm and we fight until the last man stands. *(Shouts.)* Are you with me men?

ALL roar in agreement.

ROBIN: *(Spoken.)* We may not survive, but we go down fighting with our heads held high. Believe it in your hearts men, believe it in your hearts and we will always, always have a chance!

ROBIN: *(To LITTLE JOHN.)*
THERE'S A FIRE BURNING BRIGHT
INTO THE NIGHT
IN EVERY VALLEY AND GLEN.
THERE'S A PASSION AND PRIDE,
A WILL TO SURVIVE
DEEP IN THE HEARTS OF THESE MEN.

ROBIN: *(Continued.)*

'S'NOT A THING THAT WE CHOOSE
'COS EACH WAY WE LOSE
IF WE ALL JUST LAY DOWN AND DIE.
WE'VE A RIGHT TO DEFEND.
ARE YOU WITH US, MY FRIEND?
GOTTA FIGHT FOR THE RIGHT TO THE END.

ENSEMBLE:

WE'VE 'GOTTA FIGHT FOR THE RIGHT TO THE END.

ROBIN: *(To WILL SCARLET.)*

THERE'S A VISION I SEE
FOR YOU AND FOR ME
WHERE THERE IS HOPE RECONCILED.
FOR YOUR COUNTRY AND KING
A FAITH WE MUST BRING
TO EVERY WOMAN AND CHILD.

IT'S A FIGHT WE CAN'T WIN
IF WE JUST GIVE IN,
SO STAND UP, BE COUNTED, BE STRONG.
WE'VE A RIGHT TO DEFEND.
ARE YOU WITH US MY FRIEND?
GOTTA FIGHT FOR THE RIGHT TO THE END.

ENSEMBLE:

WE'VE 'GOTTA FIGHT FOR THE RIGHT TO THE END

Instrumental – guitar solo. OUTLAWS hoists ROBIN aloft.

ROBIN: *(Spoken. To OUTLAWS.)* Men of Sherwood! Outlaws!
Today is a good day! For today things change – today we start
fighting back!

ENSEMBLE:

IT'S A FIGHT WE CAN'T WIN
IF WE JUST GIVE IN,
SO STAND UP, BE COUNTED, BE STRONG.
WE'VE A RIGHT TO DEFEND.
ARE YOU WITH US MY FRIEND?

ROBIN (ENSEMBLE):

GOTTA FIGHT FOR THE RIGHT TO THE END.
WE'VE GOTTA FIGHT (FIGHT) FOR THE RIGHT TO THE END.

Thank you for reading this free excerpt from HOOD: THE MUSICAL by Andy Brown & Steve Williamson. For performance rights and/or a complete copy of the script, please contact us at:

**Brooklyn Publishers, LLC
P.O. Box 248 • Cedar Rapids, Iowa 52406
Toll Free: 1-888-473-8521 • Fax (319) 368-8011
www.brookpub.com**

Do Not Copy